

J. ARTOT

Compositions pour Violon

avec Accomp. de Piano.

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|---|------|---|-------|
| Op. 1. 1 ^r Air varié, avec accomp. de Piano. | 2 75 | Op. 13. Norma, Fantaisie, avec accomp. de Piano. | 3 50 |
| Avec accomp. d'Orchestre. | 4 75 | " 14. Sérénade, avec accomp. de Piano. | 2 — |
| " 2. 2 ^d Air varié, avec accomp. de Piano. | 2 75 | " 15. Rondo brillant, avec accomp. de Piano. | 3 50 |
| Avec accomp. d'Orchestre. | 6 25 | " 16. Grande Fantaisie de concert, avec accomp. de Piano. | 3 50 |
| " 4. Souvenir de Bellini, avec accomp. de Piano. | 3 50 | " 17. Variations concertantes pour Violon et Chant sur une Romance de Puccini, avec accomp. de Piano. | 4 25 |
| Avec accomp. d'Orchestre. | 6 25 | " 18. Premier Concerto, avec accomp. de Piano. | 3 50 |
| " 5 Scène des tombeaux de Lucie de Lammermoor, avec acc. de Piano. | 3 25 | Avec accomp. d'Orchestre | 12 50 |
| Avec accomp. d'Orchestre. | 6 25 | " 19. Robert le Diable, Fantaisie, avec accomp. de Piano. | 3 50 |
| " 6. Le Rêve, Scène, avec accomp. de Piano. | 3 50 | " 20. Romance de Field, transcrite, avec accomp. de Piano. | 1 50 |
| " 7. Scherzo, avec accomp. de Piano. | 2 75 | Romance de Lucrèce Borgia, transcrite, avec accomp. de Piano. | 1 75 |
| " 8. Hommage à Rubini, avec accomp. de Piano. | 4 25 | | |
| Avec accomp. d'Orchestre. | 7 — | | |
| " 11. Grande Fantaisie sur l'hymne national russe, avec accomp. de Piano. | 3 50 | | |

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SOUVENIRS DE BELLINI.

FANTAISIE BRILLANTE

POUR VIOLON AVEC ACCOMPAGNEMENT D'ORCHESTRE OU DE PIANO

par

J. ARTOT.

Op. 4.

VIOLON.

INTRODUCTION.

PIANO.

Lento.

SOLO.

SOLO.

dol.

sur la 2^e Corde.

Lento.

dolce espressione.

dim.

pp

2^a Corde.

pp *sf* *sf*

4^a Corde.

sf *sf*

3^a Corde.

sf

Allegro con moto.

ff *p* *ff* *p*

cresc. *ff* *ff* *dm.* *rit.*

TEMA.

Andante con moto.

First system of the 'TEMA' section. The right hand plays a melodic line starting with a piano (*p*) dynamic, followed by a crescendo leading to a fortissimo (*sf*) section. The left hand provides harmonic support with chords. The tempo is marked 'Andante con moto'.

Second system of the 'TEMA' section. The right hand continues the melodic line, with a section marked '3ª Corde.' (3rd strings). The left hand continues with chords. Dynamics include *dol.* and *sf*.

Third system of the 'TEMA' section. The right hand features a tempo change to 'Tempo.' and includes first endings marked '1ª'. The left hand continues with chords. Dynamics include *cresc.*, *rit.*, *dol.*, and *sf*.

Fourth system of the 'TEMA' section. The right hand includes second endings marked '2ª' and '2ª Corde.'. The left hand continues with chords. Dynamics include *sf*.

Fifth system of the 'TEMA' section, labeled '1ª VAR.'. The right hand plays a new melodic line. The left hand continues with chords. The tempo is marked 'Un poco più stretto.'.

This musical score is for a piano and violin duo, spanning five systems. The key signature is one sharp (F#) and the time signature is 3/4. The violin part is written on a single staff, while the piano part is written on grand staves (treble and bass clefs). The score includes various musical notations such as slurs, ties, and dynamic markings. The first system shows a complex violin melody with many beamed sixteenth notes. The piano accompaniment consists of chords and moving lines in both hands. The second system continues the violin melody, with a forte (ff) marking appearing. The third system features a 'rit.' (ritardando) marking on the violin, followed by a 'Tempo.' (tempo) marking. The fourth system shows the violin playing a more active role with slurs and ties, while the piano accompaniment provides harmonic support. The fifth system begins with a 'TUTTI.' (tutti) marking and a forte (ff) dynamic, indicating a more powerful section. The score concludes with a final cadence in the piano part.

ff

rit.

Tempo.

ff

TUTTI.

ff

2^o VAR.

Lento sostenuto.

The first system of the second variation begins with a single melodic line in treble clef, marked *sf*. The second system introduces a piano accompaniment in bass clef, with the tempo instruction *Lento sostenuto.* The key signature is one sharp (F#).

The piano accompaniment continues in the second system, featuring a steady bass line and chords. The first system of this section is marked *sf*, and the second system is marked *ff*. The key signature remains one sharp.

The third system of the second variation features a melodic line with dynamic markings *rit.*, *Tempo.*, *sf*, and *p*. The piano accompaniment also includes a *rit.* marking. The key signature is one sharp.

3^o VAR.

Stretto.

The third variation begins with a melodic line in treble clef, marked *Stretto.* The piano accompaniment in bass clef follows. The key signature is one sharp.

The piano accompaniment continues in the second system of the third variation, featuring a steady bass line and chords. The key signature remains one sharp.

3^e Corde. 2^e Corde.

The first system of musical notation consists of two staves. The upper staff is a single melodic line with a treble clef, featuring a series of sixteenth-note runs and slurs. The lower staff is a piano accompaniment with a grand staff (treble and bass clefs), providing harmonic support with chords and single notes. Dynamic markings include *pp* (pianissimo) and *sf* (sforzando).

The second system continues the musical piece. The upper staff features more intricate sixteenth-note passages with fingerings indicated by numbers 1-5. The lower staff continues with a steady accompaniment. Dynamics include *pp* and *p* (piano).

The third system begins with a first ending bracket labeled "1^a". The upper staff has a *ff* (fortissimo) dynamic. The lower staff continues with chords. A *dim.* (diminuendo) marking is present in the upper staff. The system concludes with a *pp* (pianissimo) dynamic.

The fourth system starts with a second ending bracket labeled "2^a". The upper staff features a *ff* (fortissimo) dynamic. The lower staff continues with a consistent accompaniment. The system ends with a *ff* (fortissimo) dynamic.

The fifth system continues the piece. The upper staff has a *ff* (fortissimo) dynamic. The lower staff features a more active accompaniment with moving bass lines. The system concludes with a *ff* (fortissimo) dynamic.

dolce con espressione.

LENTO.

dolce con espressione.

pp sf pp

dol. sf

sf sf cresc.

First system of musical notation. The top staff (treble clef) contains a melodic line with dynamics *sf*, *dol.*, *rit.*, *sf sosten.*, and *sf*. The bottom staff (bass clef) contains a rhythmic accompaniment. The word *Tempo.* is written above the bottom staff. The word *suivez.* is written below the bottom staff.

Second system of musical notation. The top staff (treble clef) contains a melodic line with dynamics *ff* and *sf*. The bottom staff (bass clef) contains a rhythmic accompaniment.

Third system of musical notation. The top staff (treble clef) contains a melodic line with dynamics *sf* and *f*. The bottom staff (bass clef) contains a rhythmic accompaniment. The word *rit.* is written below the bottom staff.

Fourth system of musical notation. The top staff (treble clef) contains a melodic line with dynamics *rit.* and *ten.*. The bottom staff (bass clef) contains a rhythmic accompaniment. The word *rit.* is written below the bottom staff.

FINALE.

Allegro con moto.

*ff**mf**con fuoco.**ff**pp légèrement du milieu de l'archet.**pp**cresc.**cresc.*

This page of musical notation consists of six systems, each with a treble and bass staff joined by a brace. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** The treble staff features a complex, rapid passage of sixteenth notes. The bass staff has a simpler accompaniment. Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte).
- System 2:** The treble staff continues with a similar rapid passage. The bass staff has a steady accompaniment. Dynamics include *pp* (pianissimo) and *cresc.* (crescendo).
- System 3:** The treble staff has a more melodic line. The bass staff has a steady accompaniment. Dynamics include *pp* (pianissimo).
- System 4:** The treble staff features a rapid passage. The bass staff has a steady accompaniment. Dynamics include *con fuoco.* (with fire), *ff* (fortissimo), and *pp* (pianissimo).
- System 5:** The treble staff continues with a rapid passage. The bass staff has a steady accompaniment. Dynamics include *pp* (pianissimo).
- System 6:** The treble staff features a rapid passage. The bass staff has a steady accompaniment. Dynamics include *cresc.* (crescendo) and *ff* (fortissimo).



First system of musical notation. The top staff features a rapid, ascending arpeggiated figure. The middle and bottom staves provide harmonic support with chords and moving lines. Dynamics include *pp* (pianissimo) and *cresc.* (crescendo).

pp légèrement du milieu de l'archet.

cresc.

pp

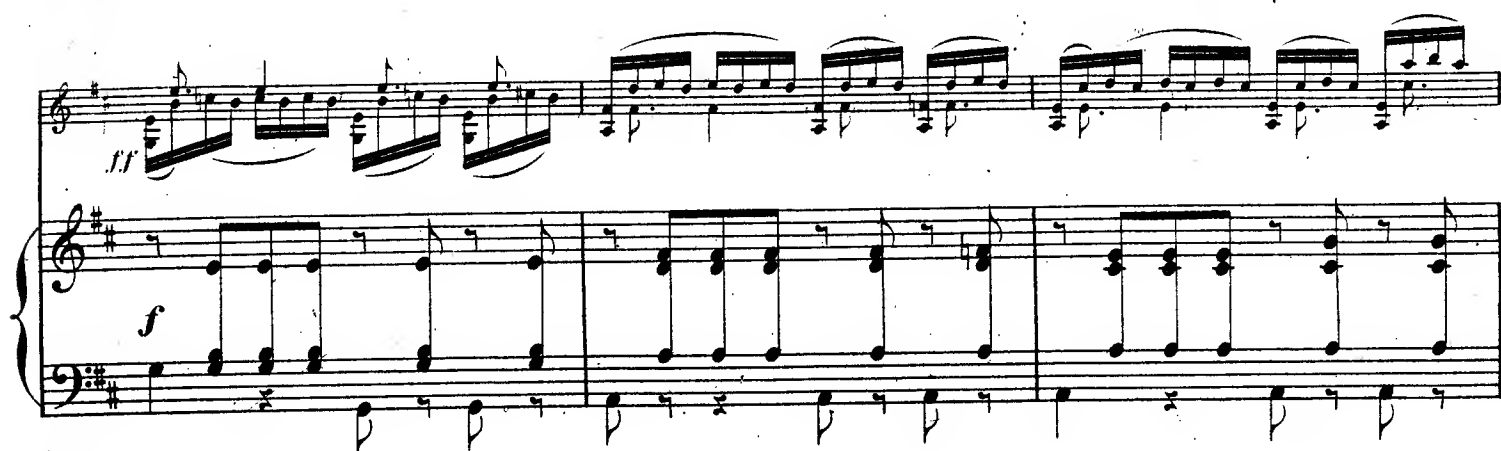
cresc.



Second system of musical notation. The top staff continues the arpeggiated figure with accents. The middle and bottom staves continue the harmonic accompaniment. Dynamics include *mf* (mezzo-forte) and *cresc.* (crescendo).

mf

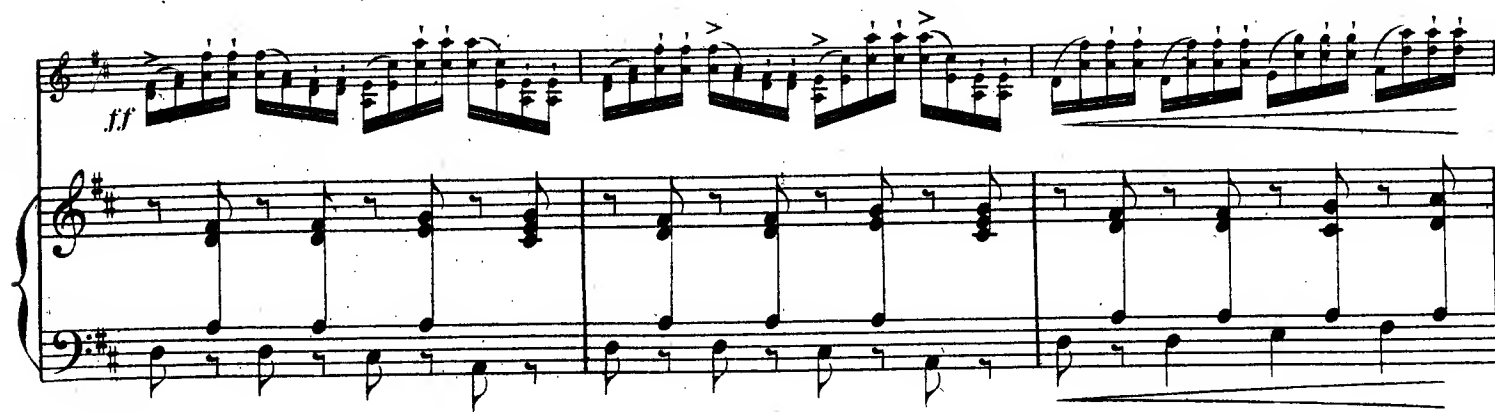
cresc.



Third system of musical notation. The top staff features a more complex, flowing arpeggiated figure. The middle and bottom staves continue the harmonic accompaniment. Dynamics include *ff* (fortissimo) and *f* (forte).

ff

f



Fourth system of musical notation. The top staff continues the complex arpeggiated figure. The middle and bottom staves continue the harmonic accompaniment. Dynamics include *ff* (fortissimo).

ff

ff
mf
mf
ff
mf
mf
f
sf
sf
sf
sf
Lento.
fff
Fine

Walter's Prize Song.

(Meistersinger)

Wagner-Wilhelmj.

Moderato.

Violin.

PIANO.

pp

cresc.

f

cresc.

f

dim.

pp

Mazourka.

Moderato.

Emile Sauret.

Violin.

PIANO.

con grazia e espress.

p

Extase d'amour.

(Love's Ecstasy)

R. Rôze.

Andantino con grazia.

Violin.

PIANO.

p

poco cresc.

poco cresc.

rit. dim.

rit. dim.

Polonaise Caprice.

Tempo vivo.

E. Newlandsmith.

Violin.

PIANO.

mf

p

suivex

suivex

arco

pizz.

ad lib. e tempo rubato

p